

Chords

MAY, 1953

75c

THE HAMMOND CHORD ORGAN MAGAZINE



IN
THIS
ISSUE

ARTICLES:

DEVELOPING RHYTHMS-THE WALTZ
THE FUTURE OF THE CHORD ORGAN
HOW TO PLAY THE MUSIC IN THIS ISSUE
HARMONY AND MUSIC FUNDAMENTALS
OUT OUR WAY

MUSIC:

Only a Rose	Louise
Deep River	Still Wie Die Nacht
To a Wild Rose	Consolation
Eli, Eli	You Tell Me Your Dreams
Church in the Wildwood	A Dream
From an Indian Lodge	

Please Read This -

This is the first issue of CHORDS magazine. Because of delays in its initial production, this is the May, 1953 issue rather than April as was planned. All subscribers will receive the number of issues promised, and to avoid upsetting the subscription system, CHORDS will be published in August this summer, though the schedule calls for omitting July and August issues (10 numbers per year). And because we want to catch up on our schedule even further, the magazine will be produced continuously through this coming summer.

This is your publication. It is the intention of the editors that CHORDS shall always be helpful to you—and that it shall provide you with more than just music to play. After each and every issue, your knowledge of music should be greater, and your skills enlarged. So that the marvellous Chord Organ may continue to bring happiness and contentment into your home and heart.

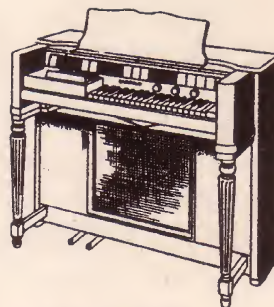
This is your publication. Only from your letters and cards can we judge how well we fulfill our ambition to serve and help you. Don't fail to give us your reaction to this and other issues. To the extent of our ability, we want to be guided by your wishes, and you may be surprised at the prompt reaction to requests which you may make.

John C. Bridges, editor and publisher

Samuel G. Bridges, Jr., associate editor
and production manager

Wade Tobin, business manager

Chords



THE HAMMOND CHORD ORGAN MAGAZINE

MAY, 1953

VOLUME I NUMBER 1

John C. Bridges, Editor and Publisher

Samuel G. Bridges, Jr., Associate Editor

Wade Tobin, Business Manager

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CHORDS Magazine is published ten times per year, by Bridges Publishing Company, 2069 Ford Parkway, St. Paul 5, Minnesota. Subscription price \$6.00 per year, U. S. or foreign. Issues containing music titles which are the property of Famous Music Corp. may not be sold outside the United States and Canada.

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When communicating regarding subscriptions, please state subscription number as it appears on mailing envelope. When mailing address is changed, be sure to state old address as well as new, so that proper changes may be made. Litho in U. S. A.

Rhythm!

1. PRINCIPLES OF RHYTHM

The Waltz

PLEASE NOTE: the introduction of **CHORDS'** new system of rhythm notation is withheld until a general agreement can be reached on a uniform system. While your editors feel that a good set of rhythm notations is essential to music for the Chord Organ, we agree most heartily that it is best for a uniform system to be adopted. Until a uniform system is agreed upon, we will publish music in the customary manner. However, rhythm instruction will be featured in **CHORDS**, and the playing notes for each selection will give you the suggested patterns of rhythm.

RHYTHM IS AN ESSENTIAL PART OF every musical composition—of all music of all peoples. It is actually more basic than melody, and infinitely older in man's history. There are primitive tribes whose musical "scale" consists of one note—yes, just one. And one of the Indian tribes in Canada has a musical scale of three notes. In primitive music, rhythm is more important than melody. The folk music of every nation is of strong rhythmic character—for it is usually dancing music, and dancing requires strong pulsation of the music to guide the steps of the dancers.

The so-called "popular" music of this era is no more or less than the folk music of America. Because of circumstances, it is often stylized, even distorted and disfigured by the command of disc jockeys, but it is intrinsically and basically the folk music of our people and times—the music and rhythm by which we live and dream!

As we develop an acquaintance with music, we may be prone to think of rhythm in terms of measures and bars. Actually, the rhythm of music exists independent of bars. With our measures we merely try to express the principal or most obvious rhythmic outline of a musical selection. There are pulsations in almost any number which cannot be defined in terms of measures, and in many cases hardly in terms of note values either. In many strong rhythmic forms, the note values which we assign are only nominal—the actual value depends upon the rhythmic concept of the performer (that's you!)

OF COURSE YOU CAN LEARN RHYTHM!

Let's understand each other right now. Just because you sent in your subscription money, don't think you are going to weep on my shoulder and sob that you simply cannot understand rhythms. Look, you are talking to your Uncle Jack—probably one of the worst rhythm dubs who ever set foot on a dance floor. I envy the fortunate folk who seem to possess rhythm as a sort of intuition. I don't. Honest, I spent four years at a small college and only once was I asked to dance when it was ladies' choice—I think that was at the first dance of my freshman year. After that the girls were wise to me and my clumsy feet! At this moment I can maintain a reasonably decent foxtrot, waltz, beguine, etc. And if I can learn rhythm, so can you. Believe me, you can learn it, too. So dry up those tears and let's get along with the lesson.

For popular music in particular, and for most of our music in general, the maintenance of rhythm is delegated to the foot and the left hand. These two extremities must be taught to coordinate with each other. Here's the pattern of learning: **HEAD UNDERSTANDS, FOOT AND HAND PRACTICE!**

Stop looking for a shortcut. One of the reasons you are one of my problems is that you are too smart for your own good. The intelligent person learns easily. Therefore he becomes impatient when his muscles don't learn as quickly as the brain. Give 'em time and opportunity to learn. The action of the hands and feet in playing music consist of *habits*, and habits

must be acquired through repeated actions of the same kind.

The basic secret of learning rhythm is learning to count! Always, *always* count time when you practice. And count it out loud. Let the family chuckle if they will—no other habit is as important to the accurate performance of music as that of counting out loud. Incidentally, it's the whole key to playing selections with which you are not familiar.

Jesse Crawford, whom I regard as one of the truly great musicians and instructors of our day, wrote on this subject for LEGATO several months ago. He related that the biggest single weakness of organists which he had observed in his career as a performer and teacher was the inability to maintain a steady even tempo to their music. Now, note that Crawford was referring not only to students of various levels, but also to experienced professional organists. His sure-fire, never-fail cure for such a trouble—you can guess it—COUNT OUT LOUD!

As bright a person as you are will pop up at this point with a pertinent question, "How do we learn to count, and what do we count?"

A fairly involved answer is necessary at this point. *Rhythm is, essentially, a variation in emphasis.* This variation might be in loudness, attack or approach, pitch, duration, etc. That is, it can occur in any manner which will differentiate one portion of a musical selection from another portion—usually small portions. The principal rhythm patterns of music are repeated over and over. We divide these patterns into the strong or emphasized beats, and the weak or unemphasized beats. It is the succession of strong and weak beats which forms what we customarily interpret as rhythm.

Rhythms usually follow accepted and understood patterns, so it is possible to classify them logically. There are three basic rhythm patterns: duple time, triple time, and quadruple time. Other rhythm patterns are multiples of one of these three. We'll have occasion to look into the meaning of that statement at a later date—it isn't important now.

Duple time consists of a strong beat followed by a weak beat, etc. Strong-weak-strong-weak-strong-weak. This is the tempo of the foxtrot and most of the dance steps (old and new). The time signature is usually 2/4 or 4/4.

Triple time consists of a strong beat followed by two weak beats: strong-weak-weak-strong-weak-weak, etc. This is the rhythm of the waltz. The time signature is usually 3/8 or 3/4.

Quadruple time consists of a strong beat followed by three weak beats. I suspect that it is usually more accurately regarded as a succession of two duple time figures, with a lesser accent on the second strong beat than on the first. This is a standard classical rhythm, and the rhythm of many slow and stately dances. The time signature is C, or 4/4.

LEARNING THE WALTZ

The easiest rhythm for the beginner is that of the waltz—triple time. You have plenty of waltz practice material in your books, and in this issue there is the well-known popular song, "You Tell Me Your Dreams" which has easy notes, and is a good starting point.

Set up the Chord Organ. You know, of course, that when you press the tab marked "Sustain-Cancel", (so that the white dot on top shows), the chord will sound only when the Chord Bar in front is depressed by the palm of the hand. Press this tab, and also the tab marked "Pedal-Fast Decay". By the way, whenever we say "Press a tab" we mean to set it so that the white dot shows.

These are the controls for *rhythm emphasis* in the accompaniment, and are to be used always in this practice of rhythm forms.

Now, count out loud with me: "One-two-three—one-two-three—strong-weak-weak" over and over. Don't count fast. When you are counting steadily, switch to the "Strong-weak-weak" business, which gives you a better basis for your waltz form. Now for music practice.

We'll begin with the foot and left hand only, and with just the C (major) button. When I say "Bar" you are to press the bar with your palm so that the chord sounds. For the moment, use only the left (root) pedal. Release both pedal and bar immediately after pressing, so that the tone sounds only briefly.

On the count of "one" press the C button and the pedal. Keep the button down from this point on. On "two" and "three" press the chord bar. So: pedal-bar-bar, pedal-bar-bar, pedal-bar-bar, etc. Keep it up until your hand and foot work together. If they get mixed up, slow down your count (of course you are counting out loud, aren't you?) until you have no difficulty with the rhythm. Then you can speed up gradually to an acceptable pace.

It is hard to say how fast you can master this—it might be in ten minutes, and it might be in ten days. But you can and will master it, and in the process you will have learned much about hand and foot coordination—probably much more than with a set of fancy exercises.

Now we're ready to venture off the C button and try a series of chords, maintaining the waltz rhythm throughout. Our chords will be C-G7-Am-D7-G7-C. If that's rough for you, omit the A minor chord. Now, this is an average eight measure phrase. Our C chord is held two measures, each of the next chords is one measure until we get back to C, two measures again.

The musical notation shows a sequence of chords in 3/4 time: C (measures 1-2), G7 (measure 3), Am (measure 4), D7 (measure 5), G7 (measure 6), and C (measures 7-8). The notation includes rests and bar lines to indicate the timing of the chords and pedals. Below the staff, the left and right pedals are indicated: 'Left pedal' for the C chord, 'Right pedal' for the G7 chord, and 'Left pedal' for the Am and D7 chords.

Into our simple music we want to put as much variety as possible. So, whenever a chord is repeated for a second measure, we obtain a little different sound, yet still retain the same harmony by using the right (or fifth) pedal. Usually we do not want to repeat the same pedal note twice—remember that.

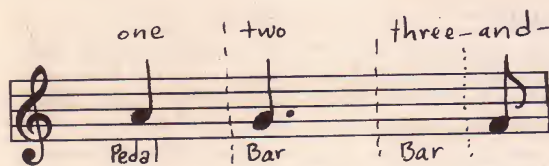
In example 1 above we shifted from the left to the right pedal in two instances—where the same chord served two successive measures. And if the chord continued for more measures, we would continue to shift back and forth from left to right, left to right, etc. as in this example:



There's one rule to remember in this connection: use the left pedal (root) on each new chord when it appears. Did I say "rule"? Nasty word. We don't have rules around here—let's say it's advisable to follow this procedure! If this principle of the alternating bass isn't clear to you, send in your postcard and we'll devote more space to it.

When you can maintain the rhythm on a series of chords such as this it's time to play some music. At this point we may encounter a problem—note values which do not fit into our one-two-three count. So we'll have to do some sub-division. We'll count it in this way: "One-and-two-and-three-and, one-and-two-and-three-and", etc. Thus, every count is broken in two, and we can fit in our dotted quarter notes and eighth notes very nicely indeed.

You'll have to remember, though, that this does not affect the timing of our waltz rhythm. The beats still occur right on the count. It is quite common for the melody to linger half a count behind the waltz beat, especially on the third count. In example 3 we have an example of such a situation. The waltz goes on like clockwork—the rhythm of the melody hangs a bit behind:



Notice how I have separated the measure into its rhythmic portions. Experienced readers will do this mentally and at a glance. But it is no disgrace at all for you to take your pencil and mark up all your music this way if you wish. As a matter of fact, you will read better and more accurately if you make this a habit. You paid for the music, didn't you? Okay, be free to jot down anything at all that will help you to play better music on the Chord Organ!

PRACTICE PARTS SEPARATELY

This is another important basic principle. Unless you can easily sightread the number you are about to play, separate the parts. Play the left hand and pedal part without the melody, making notes on fingering the chord buttons and any other pertinent problems. Then play the melody by itself, following the same procedure. Combine them when you are satisfied that you are ready to handle the whole thing at once. It is all too easy to make an error on the initial playing, and then perpetuate the error indefinitely.

By the way, I wanted to tell you that a few hundred years ago, triple or waltz time was regarded as perfect time. 2/4 and 4/4 time were imperfect. The time signature for triple-time was a circle, while that for 4/4 time was a broken or imperfect circle. That's the origin of the C sign now used for 4/4.

As long as we are digressing from the immediate subject, I want to suggest that you not allow yourself to become discouraged over learning rhythm. Psychologists are aware of the phenomenon called "the plateaus of learning". As you acquire new skills, your ability does not progress steadily upward. You always learn in spurts. When it appears that you are making no further progress in mastering a rhythm, don't conclude that you have reached your limit. You have merely hit one of these plateaus, or times of no evidence of progress. Rest assured that you'll go on learning and getting better.

At this stage you should be playing your pedal and chords about half a count—in other words, half their nominal value. This is considered average organ staccato and provides pronounced rhythmic emphasis. As we reduce the duration of the tones, we increase the emphasis. It follows logically that the reverse is true. If we increase the duration of the rhythmic accompaniment, we reduce the emphasis. Therefore, in this simple pattern we have a possibility of adjusting the accompaniment to fit the needs of different types of music. This you will do subconsciously as you become more familiar with various types of music of the triple time signature.

VARIATIONS OF THE WALTZ PATTERN

Once you have learned the oom-pah-pah of the waltz, there are several variations which you may make in its execution, to provide variety in the same selection, or to suit your music more perfectly.

(1) *Set the tab to sustain chords.* In this position the Chord Bar emphasizes the tone when depressed. So you can tap out your rhythm and obtain an emphasis against a background of sustained chords. The rhythm is subtler, less pronounced. It tends to fit ballads somewhat better, and this variation is well suited to much classical music.

(2) *Set the tab to sustain pedal tone.* Useful in conjunction with (1) or alone with chords staccato and pedal notes long and smooth. Again, this is a style nicely suited to ballads and some classics. The use of (1) and (2) together should be handled with some caution, as you may lose the rhythm inherent in much of our music. However, for brief passages—contrasting with strong rhythm in other parts—exceptionally pleasing.

(3) *Hold the chord for the full count of two and three.* That is, your pedal note comes on the count of "one", the chord begins on the count of "two" and is sustained to the end of the measure. This is very common in classical music, and might almost be said to be the customary accompaniment of triple-time music of a restrained type. The effect is always good and you should practice it when you have mastered the basic waltz. The tab must be set to cancel the chord when the Chord bar is released. The pedal may be staccato, a full count of one, or sustained two or three counts. So, you see, you have considerable latitude in the execution of this figure also.

There are countless other accompanimental forms for triple-time which can be accomplished on the Chord Organ. But I'm inclined to believe you have your hands full with this material. We will return to the subject of advanced waltz rhythms after we've covered some of the other important rhythm forms.

SETTING THE BALANCERS

Each type of rhythm will require a different setting of the balancers (volume controls for different divisions of the Chord Organ). The loudness of music depends upon two factors—(1) *intensity* or loudness

at any given moment, and (2) *duration* of the sound. When we cut the pedal note or rhythm chord short, make it staccato, it does not seem to be as loud. So, for a rhythmic waltz we will need the pedal control turned up somewhat, and the solo or organ control (depending upon what we are using for the keyboard) turned down to increase the relative loudness of the chords. A rhythmic pedal can stand to be quite loud, use a bit of caution with the chords.

And of course, our balancers also help us to achieve just the right degree of emphasis. A louder accompaniment stresses rhythm— a softer accompaniment subdues rhythm.

The chart at the end of this chapter summarizes what we have learned about the waltz rhythm. You may wish to refer to it from time to time. Just remember to count aloud, keep your tempo steady and even, and use a little thought and judgement in fitting a waltz accompaniment to any given melody. You will not go very far astray in building a good rhythmic foundation for your Chord Organ music.

The next chapter will deal with duple time, and will enable you to construct satisfactory rhythms for most popular music of yesterday and today.

COUNT THE TIME ALOUD											
One	and	two	and	three	and	one	and	two	and	three	and
STANDARD RHYTHMIC WALTZ, Cancel, Fast Decay											
Pedal		Bar		Bar		Pedal		Bar		Bar	
SUPPRESSED RHYTHM A, Cancel, Fast Decay											
Pedal		Bar		Bar		Pedal		Bar		Bar	
SUPPRESSED RHYTHM B, Sustain, Fast Decay											
Button						Button					
Pedal		Bar		Bar		Pedal		Bar		Bar	
SUPPRESSED RHYTHM C, Cancel, Fast Decay											
Pedal		Bar				Pedal		Bar			
SUPPRESSED RHYTHM D - Sustain, Fast Decay											
Button						Button					
Pedal		Bar				Pedal					

Note: Slow Decay optional on all forms—tends to suppress Rhythm

ELEMENTARY WALTZ FORMS

THE FUTURE OF THE

Chord Organ

Is it a real musical instrument?

ALL OF US WHO ARE ACQUAINTED with the Hammond Chord Organ are convinced that this is a remarkable musical instrument with a promising future.

How many CHORDS readers have had the pleasure of hearing an accomplished organist put the instrument through its paces? There are far too many who have never heard anyone but themselves play the Chord Organ. And, unfortunately, far too few professional musicians have taken the short time necessary to familiarize themselves with the Chord Organ. On the other hand, regularly we read about men like the orchestra leader, Lawrence Welk, waxing enthusiastic about the instrument. And our private grapevine reports that no less a musician than Ethel Smith seriously plans a group of Chord Organ recordings. (While we're on the subject, drop a postcard to her at 1215 Second Avenue, New Hyde Park, L.I., New York, telling her you'd like such a set of records and ask if she won't publish a folio of the arrangements as well!)

To return to our principal theme here, if you have heard an expert you know that the Chord Organ has vast possibilities which will take many hears to exploit. Do you realize that this is the test of a good musical instrument? To design and produce an Organ which may be played in a short time by a beginner is a fairly creditable accomplishment. But to have invented an instrument which may be utilized at once by the novice, yet which presents such a great series of possibilities that the owner may keep learning and producing better music for years to come is a masterful achievement for which we all may thank the Hammond organization.

When the Chord Organ was first installed in our shop here, we regarded it more or less as a toy—interesting and cute, but presenting no real challenge to musicians accustomed to standard Hammond Organs. This attitude, we are sorry to report, is prevalent even among the organists whose job it is to demonstrate Hammond Organs to prospects and customers, and among dealers who have never given much thought to the Chord Organ aside from its obvious sales possibilities. But, as we have found time to play the Chord Organ and to experiment with the instrument, it has dawned on us that here is an Organ with such extensive possibilities that we may never have time to develop all the things which the Chord Organ is capable of performing. This is no toy, no plaything. This is a musical instrument well worth the time to master, and the resulting skill one worthy of a boast!

Considered first as an engineering project, the Chord Organ is exceptionally well done. We of CHORDS staff have had a fairly close knowledge of the problems involved in designing an electronic musical instrument. There are many compromises which must always be made, there are many concessions which the designer must allow for practicality and feasible cost of production. Regardless of what questions may occur in relation to design and manufacture, the answers invariably represent the best decision which could be worked out.

There is little else which could be added to the Chord Organ without necessitating a fairly large increase in its sale price. Most owners of the instrument do not have the background to

ONLY A ROSE



Words by Brian Hooker, Music by Rudolf Friml
Arranged by J. C. Bridges

Moderate tempo

FLAT
Square Notes

2 = F
1 = Bb 3 = C7

D7 Gm Bbm F

5 4m 1m 2

do, I'll bring a-long a smile and a song for an - y - one,

Gm7 C7 F Db9 F6 Fine

4m7 3 2 Db9 2 6

On - ly a rose for you.

Am G Am

6m 4mj 6m

A- B7 E

6- B7 E

Am G Am C+

6m 4mj 6m 3+

C Am7 Dm7 G7 D. S. al Fine

3mj 6m7 5m7 4 C9 C7

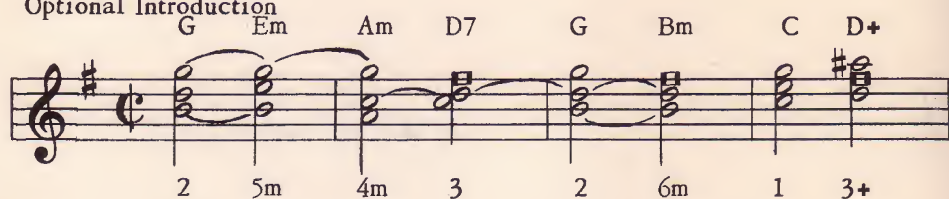
39 3

LOUISE

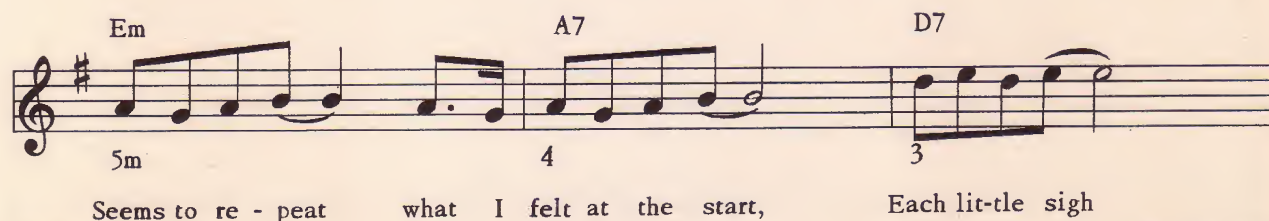
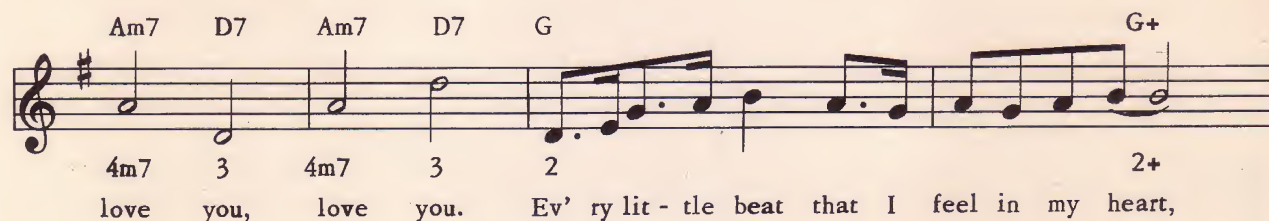
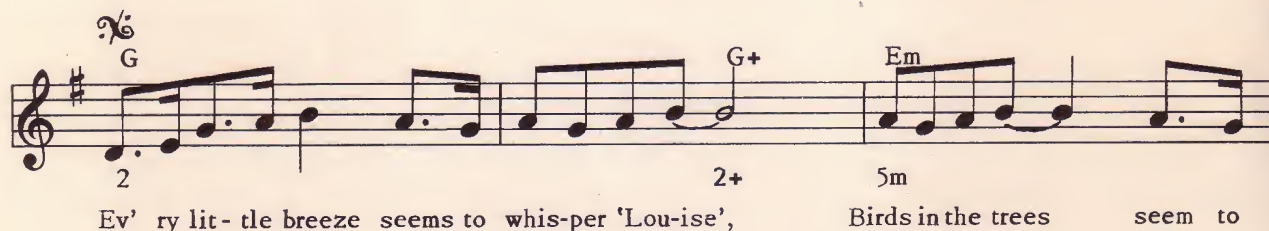


Words by Leo Robin, Music by Richard A. Whiting
Arranged by J. C. Bridges

Optional Introduction



Moderate tempo—strict rhythm



SHARP
Square Notes

2=G
1=C 3=D7

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Tells me that I a - dore you, Lou - ise Just to see and

D+ G Bm

3+ 2 6m

hear you, Brings joy I nev - er knew, But to be so near you

F#7 Bm E7

F#7 6m 5

Thrills me thru and thru. An - y-one can see why I wan-ted your kiss;

A7 Am7 D7 G G+

4 4 4m7 3 2 2+

It had to be but the won - der is this: Can it be true

Em A7 D7

5m 4 3

Someone like you could love me Lou - ise?

G Fine

2

Em G D7 G G7

5m 2 3 2 27

Bm A7 D.S. al Fine Am7 D7

6m 4 4m7 3

DEEP RIVER



Traditional Negro Spiritual,
Adapted and arranged by J. C. Bridges

Slowly

Chords: Eb Eb+ Ab Bb7 Bb+ Eb Eb+ Fm Eb Ab

Chords: Gm Bb7 Bb+ Eb G7 Cm Fm7 C- Abm7 Eb Eb- Bb7

Chords: Ab Abm Eb Eb7 Fm Cm Ab

1 1m 2 27 4m 5m 1

FLAT
Square Notes

2 = Eb
1 = Ab 3 = Bb7

Gm Bb7 Bb+ Eb Eb+ Cm F7 C- Eb Eb- Bb7

6m 3 3+ 2 2+ 5m 4 5- 2 2- 3

Ab Eb Gm Cm Gm Ebm Cm

1 2 6m 5m 6m 2m 5m

Gm Eb7 Ab Eb+ Ebm F7 Bb Abm Fm Bb+

6m 2 7 1 2+ 2m 4 3mj 1m 4m 3+

Eb Ab Bb7 Eb Ab Bbm C7 B7 Bb7

2 1 3 2 1 3m 5 B7 3

Eb Eb7 Cm Fm7 C- Eb Eb- Bb7 Ab Eb

2 2 7 5m 4m7 5- 2 2- 3 1 2

Ab Abm F# F#m F Fm Eb

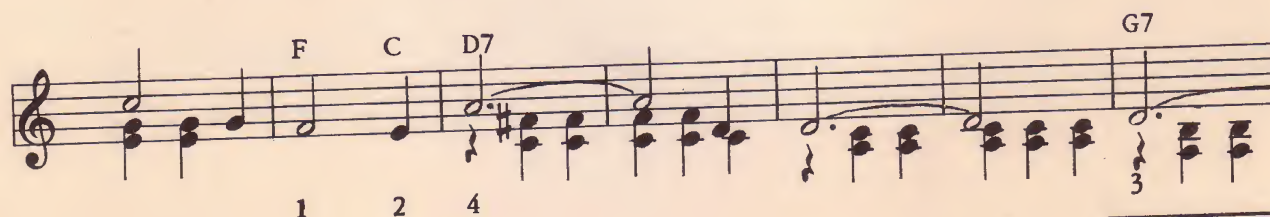
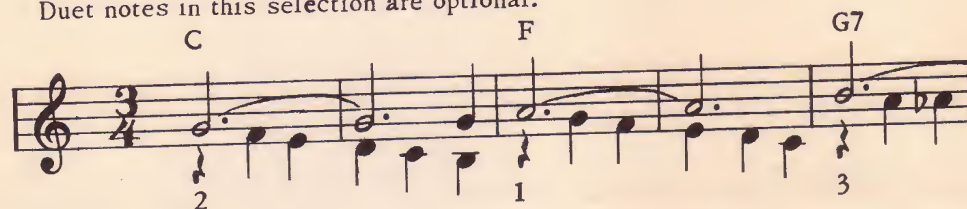
1 1m F F m 4mj 4m 2

STILL AS THE NIGHT



By Carl Bohm Arranged by J. C. Bridges

Duet notes in this selection are optional.



2 = C
1 = F 3 = G7

CHORDS,

F G7 C G7 C

C F G7 Am

F Fm G7 C

E7 Am A7 Dm Fm

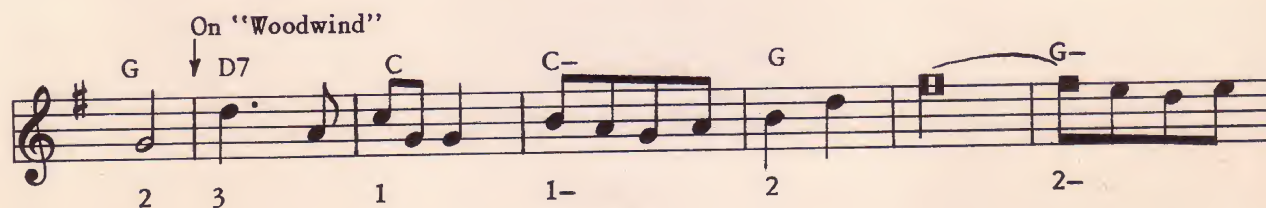
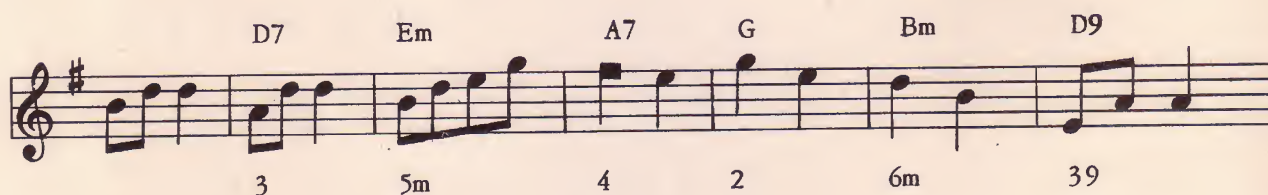
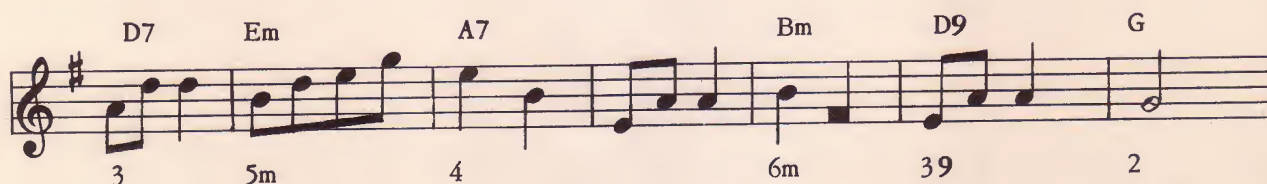
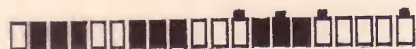
G7 C G7 C F C

D7 G7 F

G7 C

TO A WILD ROSE

From "Woodland Sketches" by Edward MacDowell
Adapted and arranged by J. C. Bridges



SHARP
Square Notes

2=G
1=C 3=D7

Off "Soprano", On "Strings"

Musical notation for the second staff, featuring chords G, D7, G, A7, and D9. The notation includes notes and rests on a five-line staff.

Bm D9 G 8va (Play music an octave higher than written) D7 C C-

6m 39 2 3 1 1-

First staff of music for 'The Rose Tree'. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Above the staff, the notes are labeled with letters: G, G-, C, C-, G, and C-. Below the staff, fingerings are indicated: 2, 2-, 1, 1-, 2, and 1-. A bracket above the staff groups the notes from G to the final C-, with the instruction 'Play as written' written above the bracket.

First line of musical notation (treble clef, key signature of one sharp):

- Measure 1: G (finger 2), Em (5m)
- Measure 2: D7 (finger 3)
- Measure 3: G (finger 2), tied note
- Measure 4: Chord (F#, A, C, E), tied note

ELI, ELI



Traditional Hebrew Melody, Arranged by J. C. Bridges

Slowly and plaintively

Chords indicated in the score: E7, Am, Dm.

Fingering and intervals indicated below the notes: 3, 2m, 3, 2m, 3, 2m, 3, 2m, 3, 2m, 1m, 2m, 1m, 2m.

2=A
1=D 3=E7

CHORDS,

E7 Am E7
 3 2m 3

Am E7 Dm E7 Dm E7
 2m 3 1m 3 1m 3

Dm Am E7 Am E7 Am On "Solo Wide"
 1m 2m 3 2m 3 2m

E7 Am
 3 2m

E7 Dm
 3 1m

E7 Dm E7 Am
 3 1m 2m

YOU TELL ME YOUR DREAMS



By Chas. Daniels, Arranged by J. C. Bridges

Waltz tempo

You had a dream, well, I

had one, too. I know mine's best

cause it was of you. Come,

sweet-heart, tell me, Now is the time;

You tell me your dream, I'll tell you

SHARP
Square Notes

2=G
1=C 3=D7

CHORDS,

G
 2
 mine.

Note change of key C- C

1 1- 1

A7 D7
 4 3

G7 C
 27 1

Ab7 G7 C C-
 Ab7 27 1 1-

C A7 D7
 1 4 3

F C- C A7
 F 1- 1 4

D7 G7 C
 3 27 1

CHURCH IN THE WILDWOOD



By Dr. Wm. S. Pitts, Arranged by J. C. Bridges

Briskly

N.C. B \flat E \flat B \flat E \flat B \flat F7

2 1 2 1 2 3

There's a church in the val-ley by the wild-wood, No

E \flat F7 B \flat F7 B \flat E \flat F7 E \flat

1 3 2 3 2 1 3 2

lov - li - er spot in the dale: No place is so dear to my

B \flat F7 B \flat F7

2 3 2 3

child - hood as the lit - tle brown church in the vale. Oh,

B \flat E \flat B \flat D F7

2 1 2 6m 3

Come to the church in the wild - wood, Oh,

B \flat E \flat

2 1

come to the church in the vale; No place is so dear to my

B \flat F7 B \flat

2 3 2

child - hood as the lit - tle brown church in the dale.

FLAT
Square Notes

2=B \flat
1=E \flat 3=F7

CHORDS,

FROM AN INDIAN LODGE

From "Woodland Sketches" by Edward MacDowell, Arranged by J. C. Bridges

N. C. Quite deliberately Cm

N. C. Cm Gm Fm Cm N. C.

Cm G7 Cm G7 Cm

C- Fm Cm G7

Cm D- G7 Cm

Gm Fm Cm Eb Ab Fm Cm

2=C
1=F 3=G7

May, 1953

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Page Twenty-five

A DREAM

By J. C. Bartlett, arranged by J. C. Bridges

Moderate Waltz

Moderate Waltz

D A Am G Gm D

2 3mj 3m 1 1m 2

Last night I was dream-ing of thee, love, was dream - ing I dream'd thou didst

prom - ise we nev - er should part. While thy lov'd voice ad - dress'd me and

Soft hands ca - res's'd me, I kiss'd thee and press'd thee once more to my

heart. I kiss'd thee and press'd thee once more to my heart.

8va. (octave higher)

CONSOLATION



By Felix Mendelssohn, arranged by J. C. Bridges

Andante
Rather slowly

Musical score for "Consolation" by Felix Mendelssohn, arranged by J. C. Bridges. The score is written in treble clef, 3/4 time, and B-flat major. It consists of 10 staves of music. The tempo is marked "Andante" and "Rather slowly". The key signature is one flat (B-flat major). The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are provided above the notes: Cm, Gm, D7, Gm, C7, F, Bb, G7, F, C, Cm, Gm, D7, Gm, C7, F, Dm, D7, Gm, Cm, Gm, D7, Gm, C7, F, Dm, G7, C, G7, C, F, C, G7, C, F, C, G7, C, Bb, G7, F, C, Cm, Gm, D7, Gm, C7, F, Gm, C7, F. Fingerings are indicated by numbers 1-5. Performance instructions include "On 'Tenor'" and "On 'Flute'". A legend at the bottom right defines the notation: FLAT (square symbol), Square Notes (square symbol), 2 = F, 1 = Bb, 3 = C7.

Music of the issue

*A careful study of the notes and suggestions in this section each month will lead both you
And your listeners to a greater enjoyment of your Hammond Chord Organ music...*

GENERAL OBSERVATIONS

All the trimmings on the music published in CHORDS are strictly optional. This applies to introductions, duet parts and counter-melodies, rhythmic chording in the right hand, and so forth. We realize that many of our readers are beginners and cannot yet utilize these frills. But, as your skill grows, you'll be glad that the arrangements provide you with material commensurate with your abilities.

This is basically true of most music published for the Chord Organ. That is, you can omit everything but the melody and still have music which is satisfactory.

The registrations indicated are merely our suggestions as to what type of combination is suitable for a particular selection. Individuals are entitled to differences of opinion as to what sounds best. We suggest that as a matter of habit you always try first the registration which the arranger has provided. Then, and only then, you are entitled to make a change. The reason for trying the indicated registration in each instance is that you have a chance to hear new types of tones and benefit by the experience of others.

ONLY A ROSE, Page 10

This great selection by Rudolph Friml is a classic in popular music—or perhaps it would be

more fitting to refer to it as "semi-classical". At any rate, it is a subtle selection—the music is subtle, the lyric is subtle, the rhythm is subtle. The way it is set up in CHORDS, the first part is to be played very freely, with little regard to rhythm or tempo, then in the second part, have a stronger rhythm and observe the tempo quite strictly. The time signature is C , which should tell you that the basic rhythm is pedal beat—after beat, pedal beat—after beat. Twice per measure. In other words, the most basic foxtrot tempo. If you are not now familiar with this pattern, you will learn it with the next issue of CHORDS, and will be able to apply your knowledge to the selection later. "Only a Rose" lends itself to some of the subtler variations of foxtrot time, such as the beguine, which we'll cover at a future time.

In this arrangement, an optional somewhat complicated right hand rhythmic part is printed. This you may omit, of course. The technique is not easy, for it requires constant shifting of the fingers on the keys—what is called finger substitution. But it is an effective technique in all organ music, the rhythm displayed against a legato (smooth) melody and chords. This may require weeks or months of practice, but do try it and keep at it, for it will give you a good advanced skill which you'll use often.

PLEASE READ THE LETTER INSIDE THE FRONT COVER OF THIS ISSUE!

LOUISE, Page 12

Another favorite of a quarter-century. This is strongly rhythmic. Hold yourself to a steady, unvarying tempo. It may be necessary to slow down the speed to read it correctly, but try to keep the beat steady even at slow speed. The rhythm is the basic foxtrot—beat and afterbeat. Now, if you are still playing sustained chord accompaniments, our suggestion is that you also press the tab, "Solo Accent", and break up the melody. That is, do not hold the melody notes to their full value, but chop them off. This treatment throws rhythmic emphasis into the melody, and will produce a danceable rhythm even with the chords sustained. By the way, this can be an effective technique with many numbers in which the melody itself is rhythmic.

You understand, do you not, that the little phrase "D.S. al Fine" means that you are to go back to where the funny little sign occurs in the music and repeat until you reach the word Fine. Sometimes you'll see, "D.C. al Fine", which means go back to the beginning and repeat to the word Fine.

In this number we introduce a counter-melody—our own terminology for Chord Organ for a passage where duet notes in the right hand are longer than the melody notes. That is, the duet note is held over a change in melody notes. This is dangerous on the Chord Organ! The tendency is for the melody tone (solo plus organ) to pop down to the duet note—a disconcerting effect. You will have to observe strict *legato* in the melody. That is, do not release one note until the next is played so that the flow of solo tone is uninterrupted. "Popdown" is a warning that your *legato* is faulty. If you should have trouble in spite of care, turn off the tab marked "Solo Fast Attack". Normally, we prefer to use this at all times, but a slower approach to the tone can help the beginner achieve a *legato*.

You might add "Woodwind" at the start of the verse (after the chorus), and take it off before starting a repeat of the chorus. This gives a nice variation of tone. Also, sustain the chords of the verse to contrast against the rhythm of the choruses.

DEEP RIVER, Page 14

Here is a study in chord sequences. Notice how the melody can support several different chord sequences. The effect is unusual. Sustain the chords completely—pedal, chords, melody all quite *legato*. And play it reverently. There is a

surprising depth of consolation in this number. I arranged this for LEGATO last summer while my father was dying of cancer, and the peace of the melody and the faith of the words was of the utmost help in those sad weeks.

You rarely have Chord Organ music in the key of E flat. But too much repetition of the same key or keys leads to monotony. You can break it by inserting a number such as this in your more usual routine.

STILL AS THE NIGHT, Page 16

And yet more technical variations. In this one, a moving duet plus right hand chording. It is the usual treatment of the selection, and the one which adds much to the melody. By all odds learn to play the descending duet passages even if you cannot handle the right hand chords yet. And, if you omit the chords, then play the corresponding rhythm on the chord buttons (otherwise the chords are sustained).

If you'll look closely, you'll see that the measures seem to be grouped in two's. The 3/4 time is simplified from the original, 6/4, which actually is two 3/4 measures in one. This is not waltz tempo.

TO A WILD ROSE, Page 18

In this issue we have two numbers from MacDowell's "Woodland Sketches". Everyone loves this number. MacDowell's music represented a break from classic tradition—a groping towards the modern approach. You'll see more evidence of this in succeeding numbers of the suite.

We have presented this as a simple violin and flute solo, a refreshing change from some of the heavier registrations. Keep the organ down a bit when adding for the duet of the last part.

The chords and pedal are sustained, keep the melody flowing smoothly. Soft volume.

ELI, ELI, Page 20

There are many strangely beautiful songs in Hebrew lore. This haunting chant is one of the finest. It is a prayer for protection against the ageless persecution, and this is your guide to interpretation. We like it with all vibrato off for the intonation of the opening phrases, then full vibrato for the impassioned cry, "Save me from the danger so constantly near!" The registration is intended to convey an oriental feeling.

You may have to get used to this—play it until you like it. That's the way to extend your musical appreciation! Incidentally, registration for this number was suggested by John Hanert.

YOU TELL ME YOUR DREAM, Page 22

A good old favorite waltz! Simple, catchy melody, nice lyrics. Full organ registration and away we go! Not much to say here, except that the right hand chording is optional. Mr. Hanert thinks the Dm chord on the third beat in two spots is a bit hard, so we've put them in (), indicating that they may be omitted if you wish.

Note that we have a change of key at the repeat, a little touch that helps most any song, and which you'll see often in CHORDS.

CHURCH IN THE WILDWOOD, Page 24

The title is usually given as "There's a Church in the Valley", but we always look for it under this title, so have taken the liberty!

This is 4/4 or C time, 4 beats to the measure. Strong rhythm, press the chord bar four times in each measure, play the pedal note on each of the counts also.

FROM AN INDIAN LODGE, Page 25

Another number from "Woodland Sketches". The key is C minor, and we elected to present this in the C major signature, whereas it usually has three flats. Amounts to the same reading, but isn't so formidable!

Strictly sustained chords, you can almost forget tempo on this. Make the introductory and closing notes long.

A DREAM, Page 26

Most of you know this beautiful waltz. This is appropriate wedding music. The chords may

be rhythmic, as outlined in the article on rhythm—or suppressed by setting the tab to sustain the chords (but still operating the chord bar so that rhythm does not disappear altogether).

The original key is E flat. While the key of D keeps the pitch normal (for singing), it does cause an awkward stretch from D flat to F sharp. After considering the various factors involved in a choice of key, we decided to keep this as an object lesson for the harmony course. You'll note the large number of chord progressions derived directly from the Circle of Chords. (See the Harmony lesson for the month!)

CONSOLATION, Page 27

Felix Mendelssohn wrote many a beautiful melody, but few better than this Song without Words (a series). It is quite sad, and is often used for funerals. Technically, it is often used in music study as an outstanding example of the superb resolution of chords. The harmony is beautiful, and most listeners will like it. This is music for a mood. Play it with a reverent feeling, sustaining the chords completely, as well as the pedal. You can keep the left pedal depressed throughout the entire selection.

Do you understand the meaning of "8va"? When this occurs, the passage is to be played an octave above what is indicated by notes. It is usually marked with a dotted or wavy line, which shows you when to return to normal rendition of the notes. This point, technically, is also indicated by the word "loco".

One can hardly overestimate the growing enthusiasm for the Chord Organ. Just at press time the telephone rings and the caller from Hollywood is Jesse Crawford, famous Poet of the Organ. Mr. Crawford plans a series of original compositions especially for the Chord Organ, and we hope to present the first of these in these pages soon. Hammond Organists know Mr. Crawford not only as a great organist but also as one of the great arrangers and composers of our times. That his music will now be available for the Chord Organ is welcome news indeed!

the Question Box

Q. Could you please publish arrangements which do not require one to skip all over the buttons? Some of the arrangements seem almost impossible to play.

A. Unfortunately, you will have to select music for simplicity in chord accompaniment. The arranger will usually do his best to reduce the harmony of a piece to its simplest form. But in certain types of popular music and in much modern classical music (for instance, Franck's D Minor Symphony, the melody demands a wide range of harmony, and little simplification can be accomplished. John Hanert has done a good job of simplifying harmony in a wide range of music. If a further reduction is made, the selections won't sound right either to you or to listeners.

Another problem is that of choice of key. Some keys might permit easier manipulation of the chord buttons, but would involve an excessive number of flats or sharps in the signature.

Our observation is that a small percentage of numbers require a long stretch between buttons, but that all of them may be played without great trouble if some thought is given to choosing the right fingers for the buttons. The greatest help to fingering chords easily is to learn to substitute fingers while a button is depressed. That is, you slide one finger off a button and slide another onto the button simultaneously. It can be done, and will help. Number your fingers. The thumb is 2, the little finger is 5. You should be able to number the rest between. Use a pencil and write over the chord symbol the finger numbers that work out the best for you. Sam says it's unethical to ever use the nose to push a chord button, no matter how hard the chord progression may appear!

Q. How do I use the Chord Bar?

A. This question has come in far too frequently. Be sure to read carefully the excellent instruction material which comes with the Chord Organ. And read the article on Rhythm in this issue. Briefly, the chord bar is used for rhythm effects. When the tab marked "sustain-cancel" is pressed (white dot showing), the chord will not sound when the button is pressed. It will sound only when the chord bar is pressed. So we can obtain rhythmic repetition of the chord by holding down the button and pressing the bar repeatedly. When the tab is set to sustain, the chord sounds with the button, but the chord bar will make the chord slightly louder when depressed. Thus, by emphasis, we can still obtain a rhythm even in a sustained chord.

Q. Can I learn to play by ear on the Chord Organ?

A. Yes, you can. But, though it may seem strange, it is not as easy on the Chord Organ as on standard keyboard instruments. Harmonizing a melody is easier if you know the relationship of a melody note to the various common chords—and this is easier to see on a keyboard. The organist must know the notes of the chords in order to play them. However, you can play strictly by ear. Tap out the melody on the keyboard then find chords that accompany it satisfactorily. You need to know the key of the selection—this is usually the note on which the melody ends. Then you can set the button caps or the slide to that key. Most folks who play by ear stick to one key, since it simplifies the process. You will find some excellent material on this subject in your Chord Organ instruction books.

Q. Do you think lessons from an organ teacher on the Chord Organ are worthwhile?

A. Only if the teacher is completely experienced on the Chord Organ—otherwise save your money. And don't pay a dime to an accordeon teacher.

Q. Would you say that the Chord Organ is suitable to the needs of a small church?

A. In some respects, yes. We would prefer it to a reed organ or harmonium. For religious services, the organist should understand the instrument very well, and have good taste on registration especially. This writer thinks the Chord Organ will be especially good for small funeral parlors when enough organists are available.

Q. Are you going to publish Picture Music?

A. No. A few Chord Organists refuse to make any attempt to read regular music, and there were some who said either to publish picture music or send the checks back. We sent 'em back. We do not feel that reading regular music from a melody line is difficult, and we doubt if any more picture music will be made available.

A note chart such as appears in this issue of Chords should be of help in making a transfer from picture music to regular music.

Q. Why aren't the chord buttons larger?

A. There must be sufficient clearance around each button so that adjacent buttons will not be pushed down by accident. If the buttons were made larger, the entire board would have to be enlarged. This would require too long stretches between buttons, even for the usual chords.

Q. How can I learn to add duet parts to melodies?

A. This is not something which you learn overnight, although it is not too difficult. You can, simply by experiment, play a reasonably good duet. But you should know a little harmony and be familiar with the notes of the chords. Follow the Harmony chapters in CHORDS carefully, and you'll shortly have the basic knowledge you need. This particular subject will be coming up late next fall.

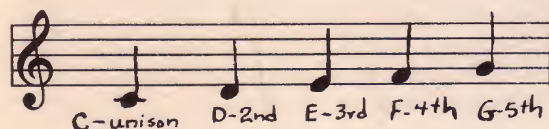
fundamentals of *Harmony*

YOU'LL KNOW MORE ABOUT MUSIC as a Chord Organist than many an experienced musician of years' training. There's a statement which may sound somewhat silly at this stage of the game, but it expresses an absolute and universal truth which can be demonstrated readily.

The average musician is usually trained to play the piano. With few exceptions, he is taught to read notes on music in front of him. These notes or symbols are interpreted by the brain, which actuates the arm and finger muscles into pressing the right key, or keys. When instruction is given by a good teacher, a bit of harmony is taught also. That is, the student is told about the various types of chords, and plays a few scales or exercises to help him understand the subject. Except for the few who study popular music, the musician rarely has occasions where he needs to understand harmony, and promptly forgets. Just ask pianists of your acquaintance to play for you the various types of chords which are named on the Chord Organ. You'll discover that few are able to do this.

On the Chord Organ button board, the anatomy of music is spread out before you. The arrangement of the buttons themselves expresses a fundamental relationship of the keys (signature keys). A simple understanding of this relationship enables the Chord Organist to modulate easily between various keys, to transpose from one key to another, etc.

Suppose we do a bit of experimenting at the keyboard. Play C on the keyboard (the lowest C, which corresponds to middle C on standard instruments.) Play slowly the *white keys* up to G. Just for the fun of it, we'll count 'em out loud as we play, exactly as I tell you here: "C—unison, D—second, E—third, F—fourth, G—fifth." Obviously, G is the fifth key, if we start with C. Here's the music, if you prefer that:



Now, we've played the *C scale* up to G. That's just a part of it, of course. We have also given the right musical names to the *intervals* between C and some of the other notes. Musicians call G the *fifth* of C, because it is the fifth white key of the C scale. Simple enough? Okay, now we'll start with G and do this same thing, but now we are on the G scale. "G—unison, A—second, B—third, C—fourth, D—fifth."

Well, whaddaya know, D is the fifth of G! And C is the fourth of G when we count out the G scale. We just learned that G is the fifth of C.

We have just determined that C, G, and D are a fifth apart, moving up the keyboard. Look at the headings on the button board—you find C, G, and D right in order. We could go through the various scales in turn, and show how there is an interval of a fifth between each row of buttons. So, our Chord Organ buttons are said to be arranged in fifths.

How about F sharp—that's the furthest to the right? Let's try it. (Remember that this scale will have a few sharps in it.) "F sharp—unison, G sharp—second, A sharp—third, B—fourth, C sharp—fifth." Hmmm. C sharp—where is it? Look at the other end of the button board. There's D flat. You don't suppose—but of course. C sharp and D flat are the same note. (In music it is quite common to have the same note called by two different names. Such a situation is called, *enharmonic*.) And so we see that the button board is actually continuous, travelling around a circle by fifths, and coming right back to the starting point. This is called the *circle of fifths*, or the circle of keys. I've printed the circle here for you to inspect.

This circle of fifths is interesting and important. We put C at the top, because its key signature has no sharps or flats. As we go around the circle in a *clockwise* direction, each key has an additional sharp in its key signature. Now, this is the same thing as saying that each key has one less flat. (All keys can be described by either sharp or flat signatures—we take the one which is easiest to read.) If we travel in a *counter-clockwise* direction, each key has one less sharp (one more flat). Furthermore, the intervals in this direction are *fourths*. (D to G, G to C, C to F, and so forth.) This may seem to be a bit confusing, unless you remember that whichever direction we go around the circle, we always go *up* the keyboard.

Any note is most closely related to its fifth. The closest relative of C is G. If we are playing music in the key of C, we will use the G chord (usually in the form of G7) often in the harmony. Acoustically, C and G are much alike. You can guess that our two pedal notes are C and G, for the C chord. The next closest relative of C is F (its fourth). That's its counter-clockwise neighbor on the circle. With just the C, G7, and F chords, we can harmonize almost 90% of all melodies written in the key of C.

For the note or key of C, the third relative of importance is two spaces to the right on the circle or button board—D. Musicians often call this the "fifth of the fifth." It occurs as D7 or Dm7 in most cases. With the exception of F, most of the chords used in

harmonizing the key of C are located to the right of C on either the circle or the button board, and become less common as we get farther away from C.

You'll realize, of course, that we are using C as an example only. In this and in all other discussions, what is true of the key of C is relatively true of all other keys.

Now you can see why, if we are playing in a key such as A, we may have to chase clear over to the left end of the button board after an occasional chord. Even if our key signature is far enough to the left to avoid this, many selections involve a change of key right smack in the middle of the number, and the new key, even if only temporary, may chase us way across the board after the correct chord. Viewed from classic tradition, much popular music involves temporary modulation between keys—therefore we would expect that the chords would come from an unusually wide range on the button board. Modern music no longer defines this as modulation, and admits that almost any chord may be used in any key whatsoever.

All this has more than passing interest to us as Chord Organists. First of all, we have the basis of *modulation*—or leading the ear to accept another key. When we play any musical number, one certain key is our home tone—we expect to get back to that tone or chord now and then, and most certainly at the conclusion of the selection. During the course of the piece we may accept temporarily another key, but we expect to return to that one particular key which we have been led to accept as basic and reposeful. With few exceptions, music which does not exhibit a strong tendency to return to a home key is wishy-washy, it lacks coherence and real substance.

But playing a number of selections in the same key is monotonous. A change of key is refreshing and desirable. But, we have to trick the ear into accepting

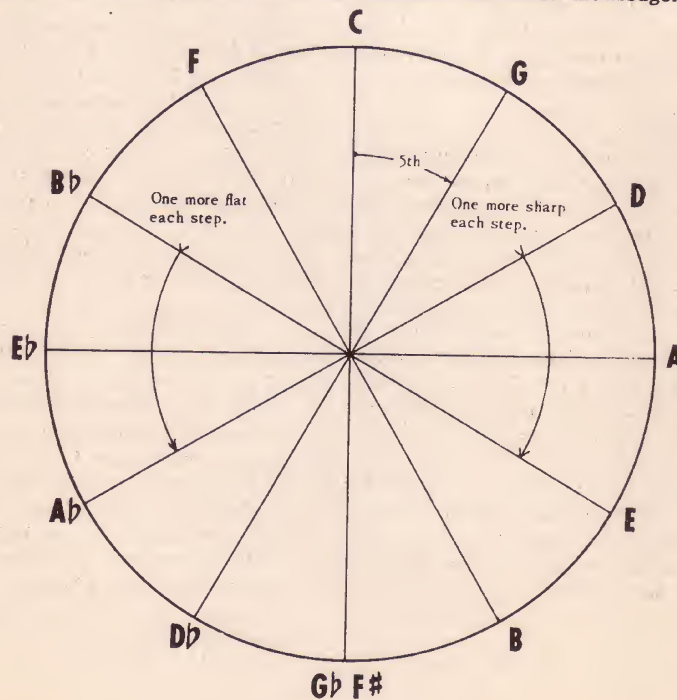
another key as "home" or basic. This process is termed *modulation*—gradually leading the listener to a new key without his being aware of the process.

Our strongest means of achieving modulation is what is called the *dominant seventh chord*, or the common seventh. Play the G major chord on the button board. (G) Now, play G7 and listen to the difference in quality. G is complete, it doesn't sound as if we should move somewhere else (unless we have been playing in another key.) G7 is the same as G, except that we have added one more note to the chord. But this new note demands insistently that we move into another chord—it requires *resolution*, asks to be brought to rest. Let's try this series of chords—G, G7, C. Note that we are at rest on G, and again on C. In other words, we have accomplished a modulation.

Returning to the Circle of Chords, we find that it is possible to modulate continuously in a counter-clockwise direction completely around the circle—hence from right to left on the button board. Start with F sharp, then F sharp 7, B, B7, E, E7, A, A7, and so forth right across the board. When you reach D flat, continue right back to F sharp. In this process you modulate from every key to the next.

A similar progression the other way around the circle does not sound as good (try it). In playing music of all kinds, you will find many fragments from this circular modulation. For instance, if you play a chord progression something like this: A7, D7, G7, C—you should recognize at once that it is from the Circle of Chords. One or more of the chords may be minor. For instance, Am, D7, Gm, C is just as valid an instance of circular progression.

So you start to get an idea of the mechanics of music, as seen on the button board of the Chord Organ. In following chapters we will get to specific application of this basic knowledge.



OUT OUR WAY...

Production of any new publication seems to be beset with delays and holdups, but at last CHORDS is out! Hope that you are pleased, and believe me, we will be happy to have your comments on this first issue. Incidentally, please take time to read the letter which appears inside the front cover of this issue. It will save a lot of time and correspondence for both of us!

◇ ◇ ◇

This is probably true at your place, too. At our house we have been observing TV with skepticism for several years. It seems to go from indescribably bad to incredibly worse—with the possible exception of a few bright spots which shine through the trash. Sometime I think I'll keep track of the number of murders which are committed in the living room each week—it must be close to equalling the population of the country, if one begins with the first TV programs. Well, one can scarcely escape the conclusion that Americans, collectively and individually, would be happier and more contented if every TV set were replaced with a Hammond Chord Organ.

◇ ◇ ◇

This Chord Organ! Just as we are polishing up the last pages of this issue, Sam takes the Chord Organ from the shop home for the weekend. Now, neighbors in his apartment building threaten physical violence if he dares to bring it back. They come upstairs to ask him to play louder! And to think that when I used to live in an apartment, we had to put the piano on an outside wall where it would bother neighbors as little as possible.

◇ ◇ ◇

Come to think of it, one of the advantages of publishing is that you can print anything you wish (or have time for.) Since every month I have to arrange organ music for three magazines, write enough articles to fill a book, you can agree that I can hardly count music as a hobby now. It happens that I grow roses for recreation and fresh air. But when my wife figures how much I've spent on roses this year, I think I'll have to write a book about them to justify myself. That's not so bad, but Sam here insists he's going to publish a volume entitled, "Shrinking Human Heads for Fun and Profit". Any advance orders?

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You'll come to know that CHORDS, like its sister LEGATO (for regular Hammonds) is a personal sort of magazine. Frankly, our company is not large. We (Sam, Wade, and myself) do most of the work from setting type and music to taking the mail sacks to

the postoffice. Sometimes things get out slowly here but we keep plugging away at 'em. It's been six long years since I started in the publishing business. In that time I've met hundreds of people who've read my scribbling. They seem to remember principally that Mrs. B. is the world's best cook, and that I like my Hudson. Well, Mrs. B. is still the world's best cook, and looks like a schoolgirl even after the arrival of her fifth offspring. The Hudson has been replaced with a new Hudson Hornet, but I still regard it with much affection—especially on those days when I load it up with a ton of mail for the postoffice!

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Not all neighbors are as enthusiastic as Sam's about the Chord Organ. Among the dissenters is our landlord, the surgeon in the clinic above our shop. His complaint was that patients feel bad enough when they come in without the strains of sad music floating up from below! He has a point there. So our organ music is restricted to the evening and night hours. Really, the best time to play the Chord Organ is at two a.m. when the corner is deserted and we can put the volume way up. Somehow—and this is an actual acoustical fact, organ music sounds best when it's very loud or very soft. Yes, you may show this to your wife as proof.

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In CHORDS we use a rather small type size. Because of the generous spacing between lines it is no more difficult to read than average type faces. But it permits us to present more than average amounts of material without running excessive production costs. And, frankly, for the next year or so, the cost of this publication will exceed the price which you pay for it. Incidentally, CHORDS is printed on better paper than you'll find in most music or magazines. With the extra heavy cover and strong stock, each issue will be a durable, permanent addition to your musical library. That's the way it should be.

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Who is the ubiquitous John Hanert? A question which occurs to most Chord Organ owners. Hanert is the musician-scientist in charge of Hammond's laboratories who is largely responsible for the development of the Chord Organ, and who has done a wonderful job of arranging music for the instrument. We want to acknowledge his help in editing music for this issue of CHORDS. Maybe one of these days we'll be able to present a story and pictures of this fellow who is so greatly responsible for musical happiness for many thousands of Chord Organists.

John C. Bridges



When you purchase new music for your Chord Organ, we hope that you will remember the dealer from whom you purchased the instrument. If he handles music for the instrument, it is to your advantage and his for you to make your purchases there. If he does not handle music or if for some reason you are buying elsewhere, in our book department we handle a complete selection of music for the Chord Organ. New items are added to our stock immediately upon release from the publishers. Our prices are standard, and all items are postpaid for subscribers to CHORDS. A directory of all Chord Organ music published to date will appear in an early issue of CHORDS.



